



Royal Academy of Music.

FORTNIGHTLY CONCERT

On SATURDAY, FEBRUARY 25th, 1928, at 3 o'clock.

No Repetition of a Piece,
or Recall of a Performer,
is allowed at these . . .
Meetings.

These Private Meetings are a part of the Educational Course, and are intended to enable the Professors to observe the general working of the Academy, and to promote the interest of the Pupils in each other's progress. The performances challenge no public criticism, and strangers who are present are expected to hear them with indulgence.

The Doors will be closed during each Piece.

Those having to leave are requested to do so between the Pieces and not during the Music.

Titles of Works.		Names of Performers.	Names of Professors.
QUARTET in D minor, Op. posth. (1st Movement) <i>Allegro.</i>	Schubert	HAROLD HARPER (1st Violin) RICHARD RALPH (2nd Violin) JOHN TICEHURST (Viola) HAROLD HALL (Cello)	HERBERT WITHERS, F.R.A.M.
NOVELLETTE in E, Op. 21, No. 7—Pianoforte	Schumann	SYLVIA BELL	CLAUDE POLLARD, F.R.A.M.
SONGS—{“To the Children” “In the silent Night”} (Accompanist, MURIEL RICHARDSON.)	Rachmaninov	FREDA E. TOWNSON	MISS EVELYN LANGSTON, A.R.A.M.
FANTASIE in C minor (MS.)	Mina Nerenstein (Student)	BARBARA KIRKBY-MASON (Piano) JOHN HAMILTON (Violin)	WILLIAM ALWYN. FREDERICK MOORE, F.R.A.M. ROWSBY WOOF, F.R.A.M.
SONGS—{“Du bist wie eine Blume” “Frühlingsnacht” (Accompanist, MURIEL RICHARDSON.)	Schumann	EILEEN BAKER	MARCUS THOMSON, F.R.A.M.
QUARTET in G minor, Op. 45 (3rd Movement) <i>Adagio non troppo.</i>	Fauré	DOROTHY FOLKARD (Pianoforte) SYDNEY GRILLER (Violin) (Gowland Harrison Scholar.) ADOLPH BORSDORF (Viola) HAROLD HALL (Cello)	LIONEL TERTIS, F.R.A.M.

INTERVAL OF FIVE MINUTES.

PASSACAGLIA—Pianoforte	Bach—d'Albert	GRACE RAPKIN	PHILIP A. LÉVI, A.R.A.M.
SONG—“La Procession” Accompanists—{KATHLEEN MURRAY (Pianoforte). SIMONE TERRELL (Violin). KATHLEEN JACOBS (Cello).	César Franck	ESTHER HULBERT	MAURICE D'OISLY, F.R.A.M. LIONEL TERTIS, F.R.A.M.
CONCERT STUDY in F minor, Op. 28, No. 6—Pfte.	Dohnányi	DOROTHY GREEN	CHARLES F. REDDIE, F.R.A.M.
SONGS—{“Nana” (Spanish Lullaby) “Les Filles de Cadiz” (Accompanist, DORIS HIBBERT.)	M. de Falla Delibes	MOLLY IVERSON	FREDERICK KING, Hon. R.A.M.
SONATA in A minor, Op. 42 (1st Movement)—Pfte. <i>Moderato.</i>	Schubert	JOAN PARKER	Rev. GREVILLE COOKE, F.R.A.M.
QUINTET in E flat, Op. 44 (3rd Movement) <i>Scherzo.</i>	Schumann	JOAN BOULTER (Pianoforte) JACK O'BRIEN (1st Violin) MARGOT MACGIBBON (2nd Violin) (Associated Board Exhibitioner.) HERBERT POWELL (Viola) DORIS VEVERS (Cello) (Associated Board Exhibitioner.)	LIONEL TERTIS, F.R.A.M.

† Second Study.

WEBER CONCERT GRAND PIANOFORTE.

N.B.—Students are expected not to show discourtesy to their Fellow-Students by leaving before the end of the Programme.



Royal Academy of Music.

LENT TERM.

"REVIEW" WEEK from MARCH 26th to MARCH 31st, 1928.

All Students must attend the Elements Examination on the date, and at the time specified, according to lists displayed in the Entrance Hall. Failure to attend this, or the Lectures—the tickets of which are stamped in red—will disqualify the Student concerned for any Award at the Annual Examination. No exemption, except by the permission of the Principal, will be allowed.

MARCH 26th.

- MON. 10—12 Elements Examination (Class "A").
12.15—1.15 Lecture by York Bowen, F.R.A.M., "The Artistic Side of Pianoforte Playing."
2—4 Elements Examination (Class "B").
5—7 Elements Examination (Class "C").

MARCH 27th.

- TUES. 10—12 Elements Examination (Class "D").
12.15—1.15 Lecture by Sydney Robjohns, A.R.A.M., "Ideals and Practice in Violin Study."
2—5 Orchestral Rehearsal.
6—8 Elements Examination (Class "E").

MARCH 28th.

- WED. 9.30 Rehearsal for Orchestral Concert } at QUEEN'S HALL.
3.0 Orchestral Concert

MARCH 29th.

- THURS. 10—11 Lecture by Henry Beauchamp, Hon. R.A.M., "A Talk about Singing" (Oratorio and Opera).
12—1 Lecture by John Logie Baird, "Television and Noctovision."
3.0 Chamber Concert (String Quartets by Haydn).

MARCH 30th.

- FRI. 10—11 Lecture by Sir Maurice Craig, C.B.E., M.A., M.D., F.R.C.P., "Emotion and its Reactions."
12—1 Lecture by William Wallace, M.D., F.R.A.M., "The Eye and Sight."
2—5 Orchestral Rehearsal

MARCH 31st.

- SAT. 10—11 Lecture by H. S. Middleton, M.A., Mus. Bac., A.R.A.M., "The Direction of the School Singing Class."
12—1 Lecture by A. Lloyd James, M.A., "The Linguistic Basis of Elocution and Song."
3.0 Fortnightly Concert.

THE
ROYAL COLLEGE OF MUSIC

Patrons :

HIS MAJESTY THE KING
HER MAJESTY THE QUEEN

President : H.R.H. THE PRINCE OF WALES, K.G.

Director : SIR HUGH P. ALLEN, C.V.O., M.A., D.Mus., D.Litt.

Thursday Evening, 17th May, 1928, at 8-15 p.m.

IN THE PARRY OPERA THEATRE

PERFORMANCE

OF

“THE ENCHANTED GARDEN”

By THOMAS F. DUNHILL

“SĀVITRI”

By GUSTAV HOLST

“BASTIEN AND BASTIENNE”

By MOZART

TO BE GIVEN BY THE

Students of the Royal Academy of Music
Opera Class

(by Invitation of the Director)

Producer : GEOFFREY DUNN

Conductor : MAURICE MILES

"THE ENCHANTED GARDEN"

An Opera in One Act by THOMAS F. DUNHILL (Op. 65)

Characters :

WIGGINS (a Gardener)	WILLIAM MACLURG
LADY EVERARD	ISA ARCHIBALD
DICK EVERARD (her Son)	WINIFRED BAINES
THE FAUN	EILEEN BAKER

Scene : A deserted garden Time : Present day

"SAVITRI"

An Episode from the Mahābhārata

Words and Music by GUSTAV HOLST (Op. 25)

INTRODUCED BY

"THE HYMN OF THE TRAVELLERS"

Funeral Chant, Op. 26, No. 3 (2nd Group), by GUSTAV HOLST

Characters :

SATYAVĀN (a Woodman)	GEOFFREY DUNN
SĀVITRI (his Wife)	IRENE MORDEN
DEATH	GEOFFREY DAVIES

Chorus :

MARY DURHAM	JEAN KEMP
FREDA TOWNSON	OLIVE DARBY
WINIFRED BAINES	VALETTA IACOPI

Scene : A wood at evening.

"BASTIEN AND BASTIENNE"

Comic Opera (1768) in One Act by MOZART

English Version by GEOFFREY DUNN

Characters :

BASTIENNE (a Shepherdess)	LESLEY DUFF
BASTIEN (her Lover)	GEOFFREY DUNN
	(by kind permission of Nigel Playfair)
COLAS (a supposed Magician)	BERNARD CANNON

Scene : A garden

ORCHESTRA

<i>1st Violins :</i>	<i>Flutes :</i>	<i>Horns :</i>
SYDNEY GRILLER	THOMAS WALKER	ROBERT GRAY
MARGOT MACGIBBON	EUSTYN SHACKLETON	JOHN ALEXANDER
JACQUELINE TOWNSHEND		
<i>2nd Violins :</i>	<i>Oboes :</i>	<i>Harp :</i>
VIVIAN DUNN	ELIZABETH THOMSON	RHIANNON JAMES
PERCY DYER	HELEN GASKELL	<i>Trumpet :</i>
		J. STANDRING
<i>Violas :</i>	<i>Cor Anglais :</i>	<i>Timpani :</i>
WINIFRED COPPERWHEAT	HELEN GASKELL	RONALD JONES
PHILIP BURTON		
<i>'Cellos :</i>	<i>Clarinets :</i>	<i>Percussion :</i>
KATHLEEN JACOBS	ALLAN FRANK	LEO REID-BAKER
COLIN HAMPTON-SMITH	CARR BONEY	JAMES WALKER
<i>Double Bass :</i>	<i>Bassoon :</i>	<i>Continuo :</i>
DORIS GREENISH	GILBERT VINTER	DOROTHY MANLEY

Conductor : MAURICE MILES

These Operas have been produced, rehearsed, and staged by the
Students of the Royal Academy of Music Opera Class

Stage decoration and costumes for "Savitri" and
Bastien and Bastienne" designed by GEOFFREY DUNN.
Costumes executed by the late MRS. W. T. DUNN

Wigs by GUSTAVE



Royal Academy of Music.

YORK GATE, MARYLEBONE ROAD, N.W.-1.

PATRONS:

HIS MAJESTY THE KING.

HER MAJESTY THE QUEEN.

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL).

President: H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal: JOHN B. McEWEN, M.A., D.Mus.Oxon., F.R.A.M., F.R.C.M.

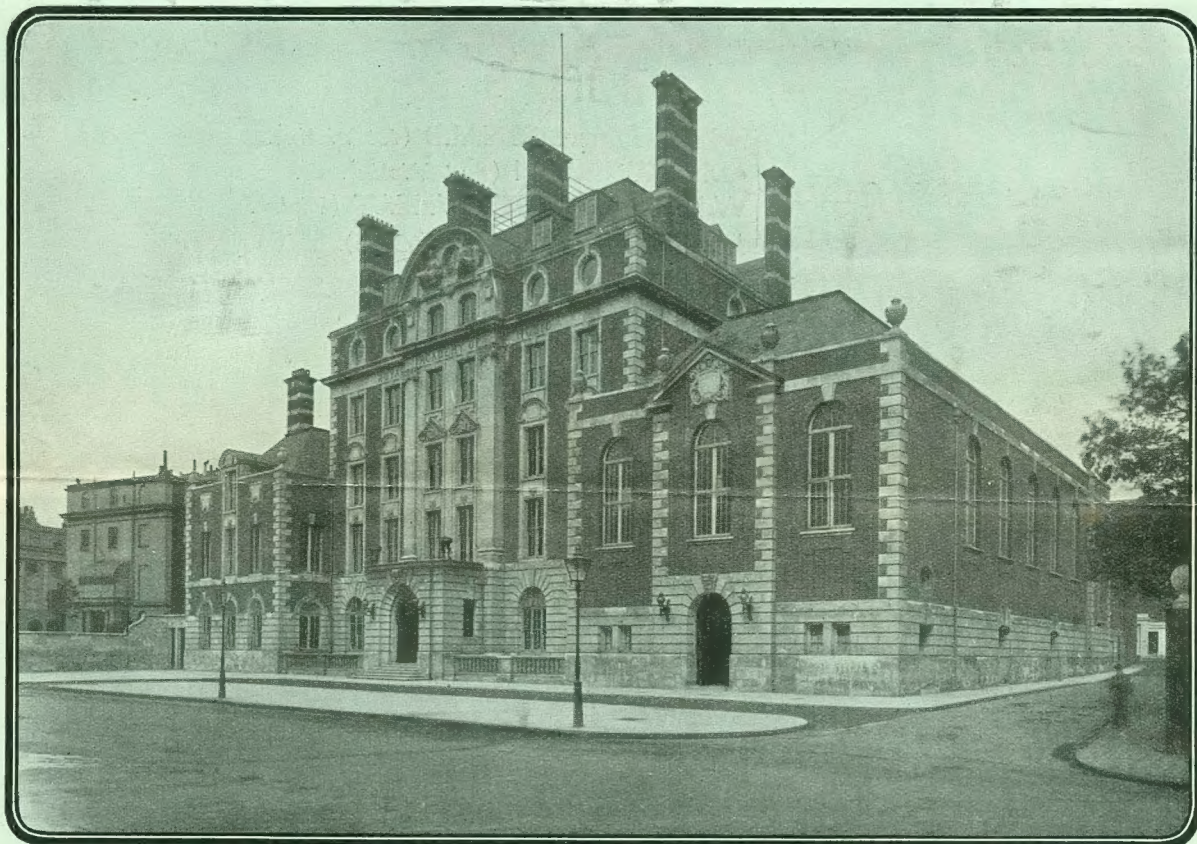


PHOTO BY ALEX. CORBETT

STUDENTS' **ORCHESTRAL CONCERT**

AT THE
QUEEN'S HALL

(SOLE LESSEES - MESSRS. CHAPPELL & CO., LTD.)

On Tuesday, June 12th, 1928, at 3 o'clock.

Conductor: Sir HENRY J. WOOD, D.Mus., F.R.A.M., F.R.C.M.

PROGRAMME

PRICE THREEPENCE

IN ACCORDANCE WITH THE REQUIREMENTS OF THE LONDON COUNTY COUNCIL:—

- (i) The public may leave at the end of the performance or exhibition by all exit doors, and such doors must at that time be open.
- (ii) All gangways, passages, and staircases must be kept entirely free from chairs or any other obstruction.
- (iii) Persons must not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating sufficient space must be left for persons to pass easily to and fro and to have free access to exits.

... PROGRAMME ...

INTRODUCTION and ALLEGRO for STRINGS, Op. 47 Elgar

Solo Quartet { PHYLLIS MACDONALD (*1st Violin*).
ADNA RYERSON (*2nd Violin*).
WINIFRED COPPERWHEAT (*Viola*).
JOAN MULHOLLAND (*Cello*).

HANS SACHS' MONOLOGUE—"Craze, Craze" (THE MASTERSINGERS) ... Wagner

EDGAR ELMES.
(Seguin Scholar.)

SYMPHONY in D minor—in one Movement—(MS.) Eric Brough

Maestoso—allegro—adagio—grazioso—allegro.

Conducted by the Composer.

INTERVAL OF FIVE MINUTES.

CONCERTO in D minor (Köchel v. 466) (1st Movement) Mozart
Allegro.

Solo Pianoforte—JOSÉPHINE HARRISON.
(Liszt Scholar.)

ARIA—"Die Loreley" Liszt

GWENDOLENE EMBLEY.
(Santon-Dolby Scholar.)

CONCERTO in E minor, Op. 64 (1st Movement)... .. Mendelssohn
Allegro molto appassionato.

Solo Violin—JOAN ALLEN.
(Ada Lewis Scholar.)

OVERTURE—"Benvenuto Cellini," Op. 23... .. Berlioz

Conductor—OTTO ERNST.
(Student.)

CHAPPELL CONCERT GRAND PIANOFORTE.

THE ORCHESTRA

First Violins.

GRILLER, SYDNEY
ALLEN, JOAN
BERRIDGE, ENID
BRAMWELL, NORAH
DUNN, F. VIVIAN
DYER, PERCY J.
FOWELL, RICHARD
GIPPS, ERNEST B.
HAMILTON, JOHN
HAYNES, ESMÉ
JAMES, CLAUDIA
KEILLER, PEARL
KING, HILDA
MACGIBBON, MARGOT
MOORE, WINIFRED
MOSS-BLUNDELL, LORAINÉ
NICOL, JOYCE
O'HERLEY, HENRIETTE
PAULIN, SYLVIA
RADMALL, MARGARET
RALPH, RICHARD
ROCHFORD-DAVIES, JOAN
SADLER, PHYLLIS
SETHERLAND, KATHLEEN
TANTON, DOROTHY
TOWNSHEND, JACQUELINE
WATSON-FORBES, D. B.

Second Violins.

O'BRIEN, ARTHUR J.
ALLEN, CHRISTINE
ARTHUR, MARJORIE
COTTRELL, JOSEPHINE
CRAWSHAW, MARGERY
DUFF, KATHLEEN
DURBEC, DENISE
FERGUSON, EILEEN
GRAINGER, EILEEN
GREEN, NELLIE
HEIDE, PHYLLIS
HIGGS, JOYE
JOCHELMAN, SONIA
LINNELL, SYBIL M.
MALLENDER, DOROTHY
MORRIS, WILLIAM J.
NASH, NORAH
NORTH, MARGERY
PHILLIPS, VIOLET
REES, EDNA
SCHMEISING, WILHELMINA
SHORT, DOROTHY
SIMPSON, LISA
STABLEFORTH, EILEEN
TAYLOR, DAVID
TURNER, LAURA
WRIGHT, JAMES

Violas.

LOCKYER, JAMES T.
AMOR, FREDERICK R.
BOLTON, BETTY
BORSDOFF, ADOLPH
BURTON, PHILIP
EDWARDS, GWYNNE
EVANS, VICTOR
JONES, RONALD
POWELL, HERBERT
QUAIFE, ARTHUR S.
TICEHURST, JOHN V.
WYAND, H. B.

'Cellos.

JACOBS, KATHLEEN
BENSON, GWENDOLENE
BLYTHE, STEPHEN
BRADING, KATHLEEN
BROWN, WARWICK
CHEASON, IVY
CURRY, MARGARET R.
DRING, ERICA
EVANS, GWENDOLENE
HAMPTON-SMITH, COLIN
JOHNSTON, BARBARA
McCULLUM, DUNCAN
PIRIE, RUTH
THOMAS, DAVID F.
WALTON, JOHN
WILLMOTT, EILEEN

Double-Basses.

WINTERBOTTOM, CHARLES
CARRODUS, ERNEST A.
GREENISH, DORIS
HOBDAI, CLAUDE
LOTTER, A.
POWELL, F. G.
REED, A. J. W.
STANLEY, PAUL J.
STERLING, SAMUEL
SUCH, W. A.

Flutes.

STAINER, CHARLES
ALWYN, WILLIAM
RAYNES, ROBERT
SHACKLETON, EUSTYN
WALKER, EDWARD

Piccolo.

ALWYN, WILLIAM

Oboes.

GASKELL, HELEN
THOMSON, ELIZABETH N.

Cor Anglais.

GOOSSENS, LÉON J.

Clarinets.

DRAPER, HAYDN P.
HUGHES, J. D.
BONEY, CARR

Bass Clarinet.

DRAPER, M. P.

Bassoons.

NEWTON, RICHARD
HOLBROOK, GWYDIAN
VINTER, GILBERT
BAKER, L. REID

Horns.

BRAIN, AUBREY H.
CURSUE, ALFRED J.
GRAY, ROBERT V.
SMITH, GEORGE W.
ALEXANDRA, JOHN G.

Trumpets.

SOLOMON, JOHN
FRITCHARD, ERIC
JAMES, FRANK G.
FENWICK, G.

Trombones.

STAMP, JESSE
GARVIN, A. T.
EVANS, ROBERT

Tuba.

LANE, H.

Timpani.

BENDER, CHARLES
WILLIAMS, SYDNEY

Bass-Drum, Side-Drum, Cymbals, &c.

GRADER, W. J.
HUCKERBY, IVAN
MIDDLEMISS, HUGH P.

Harps.

HANSON, HOPE
JAMES, RHIANNON
RIGBY, CONSTANCE

Pianoforte.

BURNS, CHALMERS

Librarian.

RENAUT, WILLIAM E.



ROYAL ACADEMY of MUSIC

PRACTICE CONCERT

On WEDNESDAY, JUNE 20th, 1928, at 8 o'clock.

Under the direction of G. D. CUNNINGHAM, F.R.A.M.

No Repetition of a Piece,
or Recall of a Performer,
is allowed at these - -
Meetings. - - - -

Practice Concerts are Students' Meetings and are a part of the Educational Course.
Friends of Students who are present are expected to hear them with indulgence.

The Doors will be closed during each piece.

Those having to leave are requested to do so between the Pieces and not during the Music.

Titles of Works.				Names of Performers.
SONATA in A flat, Op. 110 (1st Movement)—Pianoforte	...	...	Beethoven	JOAN BEATRICE HORNE.
<i>Moderato cantabile—molto espressivo.</i>				
PRELUDES in { G flat, Op. 23, No. 10 } { A flat, Op. 23, No. 8 }	—Pianoforte	...	Rachmaninov	JOAN MESSENGER.
SONATA in C	...	...	Handel	{ ROBERT RAYNES (<i>Flute</i>). JACQUELINE TOWNSHEND (<i>Pianoforte</i>).
<i>Gavotte. Larghetto. Allegro</i>				
RHAPSODY in B minor, Op. 79, No. 1—Pianoforte	...	...	Brahms	MOLLY IVERSON.†
SONATAS in D and C—Pianoforte	...	...	D. Scarlatti	SHEELAH D'SILVA.
SONGS—{ "Les Berceaux" " Aubade" (Le Roi d'Ys)	...	...	Fauré Lalo	JANET HAMILTON-SMITH.
MINUET and FINALE from Sonatine—Pianoforte	...	...	Ravel	ENID NYE.
SONATINE à quatre mains—Pianoforte	...	...	François Poulenc	{ KATHLEEN BALDWIN. JEAN LE POIDEVIN.
<i>Prélude. Rustique. Finale.</i>				

INTERVAL OF FIVE MINUTES.

SONATA in C (Köchel v. 330) (1st Movement)—Pianoforte	...	...	Mozart	RUBY VAUGHAN. (Associated Board Exhibitioner.)
<i>Allegro moderato.</i>				
TRIO in E flat, Op. 1, No. 1 (1st Movement)	...	...	Beethoven	{ JACQUELINE TOWNSHEND (<i>Violin</i>). KATHLEEN BRADING (<i>Cello</i>). KATHLEEN FENTON (<i>Pianoforte</i>).
<i>Allegro.</i>				
SONATA in D minor—Pianoforte	...	...	B. J. Dale*	HELEN ADEY.
<i>Variations Nos. 4 and 6.</i>				
SONG—"Now sleeps the crimson petal"	...	...	R. Quilter	JOYCE KEENE.†
(Accompanist, FRED TOWNSON.)				
"NIGHT FANCIES"—Pianoforte	...	...	B. J. Dale*	MARGARET GAPP.
SONG—"Magdalen at Michael's Gate"	...	...	Liza Lehmann	DOREEN HAYES.
(Accompanist, ELLA BULLOCH.)				
FANTAISIE-IMPROMPTU in C sharp minor, Op. 66—Pianoforte	...	...	Chopin	DOROTHIE DAY.

* Ex-Student.

† Second Study.

WEBER CONCERT GRAND PIANOFORTE.

N.B.—Students are expected not to show discourtesy to their Fellow-Students by leaving before the end of the Programme.

NEW SCALA THEATRE.

CHARLOTTE STREET, TOTTENHAM STREET, TOTTENHAM COURT ROAD, W.1.

NEAREST TUBE STATION GOODGE STREET.

Proprietor A. E. ABRAHAMS. Licensee - - D. A. ABRAHAMS.



Royal Academy of Music.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.1.

INSTITUTED 1822. INCORPORATED BY ROYAL CHARTER, 1830.

Patrons :

HIS MAJESTY THE KING
HER MAJESTY THE QUEEN

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.
H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL)

President: H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal: JOHN B. McEWEN, M.A., D.Mús. Oxon., F.R.A.M., F.R.C.M.

PERFORMANCES

BY THE

OPERA CLASS 1928.

Conductor

JULIUS HARRISON, *Hon. R.A.M.*

EXTRACTS FROM THE RULES MADE BY THE LORD CHAMBERLAIN.

1.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. 2.—The Public may leave the Theatre at the end of the performance by all exit and entrance doors. 3.—The safety curtain must be lowered and raised in the presence of each audience. 4.—All gangways, passages and staircases must be kept entirely free from chairs or other obstructions whether permanent or temporary. 5.—Persons must not be allowed to stand or sit in any of the gangways intersecting seating, and standing can only be permitted in the gangways at the side of the seating, where there are no steepings. 6.—Sufficient space must be left in gangways where standing is permitted for persons to pass easily to and fro and to have free access to the exits.

6d



ROYAL ACADEMY OF MUSIC

YORK GATE, MARYLEBONE ROAD, N.W. 1.

PERFORMANCES
BY
THE STUDENTS
OF THE
OPERA CLASS, 1928

CARMEN

Bizet.

On MONDAY, JULY 9th and FRIDAY, JULY 13th, 1928, at 8 p.m.

MADAM BUTTERFLY

Puccini.

On TUESDAY, JULY 10th, THURSDAY, JULY 12th, 1928, at 8 p.m.,
and SATURDAY (*Matinée*) JULY 14th, 1928, at 2.30 p.m.

THE MASTERSINGERS OF NUREMBERG

Wagner.

On WEDNESDAY, JULY 11th and SATURDAY, JULY 14th, 1928, at 7 p.m.

THE ROYAL ACADEMY OF MUSIC OPERA ORCHESTRA.

Scenery, Costumes and Properties kindly lent by THE BRITISH NATIONAL OPERA COMPANY, LTD,
Wigs, &c., by CLARKSON,



MR. JULIUS HARRISON

Photo,
James Bacon & Sons, Ltd.
Leeds.



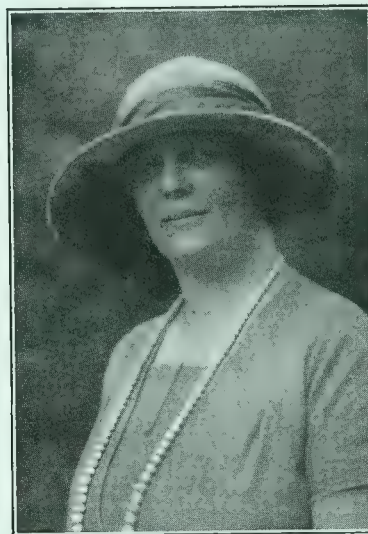
MR. CAIRNS JAMES

Photo,
Elliott & Fry, Ltd.



MISS ISOBEL MCLAREN

Photo
Lassalle.



MISS FLORA M. FAIRBAIRN

Photo
Elliott, & Fry, Ltd.

The Royal Academy of Music Opera Orchestra.

THE ORCHESTRAS FOR THE OPERAS,
"Carmen," "Madam Butterfly" and "The Mastersingers"
will be selected from the following:—

First Violins.

MacDonald, Phyllis.
Griller, Sidney.
Bramwell, Norah.
Dyer, Percy J.
James, Claudia.
Keiller, Pearl
King, Hilda.
Macgibbon, Margot.
Moore, Winifred.
Paulin, Sylvia
Ryerson, Adna
Sadler, Phyllis.
Tanton, Dorothy.
Townshend, Jacqueline.
Watson-Forbes. D. B.

Second Violins.

O'Brien, Arthur J.
Griller, Sidney
Arthur, Marjorie.
Cottrell, Josephine.
Ferguson, Aileen.
Higgs, Joye.
Linnell, Sybil M.
Morris, William J.
Rees, Edna
Short, Dorothy
Stableforth, Eileen
Taylor, David.

Violas.

Lockyer, James T.
Amor, Frederick R.
Burton, Philip.
Copperwheat, Winifred.
Edwards, Gwynne.
Jones, Ronald.
Ticehurst, John V.

'Cellos.

Jacobs, Kathleen.
Dring, Erica
Hampton-Smith, Colin.
McCallum, Duncan.
Thomas, David F.
Walton, John

Double Basses.

Winterbottom, Charles.
Bonner, Phyllis.
Greenish, Doris.

Flutes.

Alwyn, William.
Raynes, Robert.
Shackleton, Eustyn.
Walker, Edward.

Piccolo.

Alwyn, William.
Walker, Edward

Oboes.

Gaskell, Helen.
Keel, Mary.
Thomson, Elizabeth N.

Cor Anglais

Keel, Mary

Clarinets.

Draper, Haydn P.
Hughes, John D.

Bass Clarinet.

Draper, Mendel P.

Bassoons.

Newton, Richard.
Holbrooke, Gwydion.
Vinter, Gilbert.

Horns.

Bradley, F.
Mason, J.
Gray, Robert V.
Muskett, B. J.

Trumpets.

Solomon, John.
Price, W. J.
Chambers, H.

Trombones.

Falkner, A.
Garvin, A. T.
Guttridge, F.

Tuba.

Lane, H.

Timpani.

Bender, Charles.

Bass Drum, Side Drum, Cymbals, Glockenspiel, &c.

Grader, W. J.
Baker, L. Reid.
Ernst, Otto.
Middlemiss, Hugh P.

Harps.

Davies, Vera.
Melhuish, Gwendolen.

Organ

Franklin, Owen Le P.

Stage Trumpets.

Thomas, Charles.
Wilson, Peter.

Librarian.

Renaut, William E.

Conductor - - - JULIUS HARRISON, *Hon. R.A.M.*

Carmen

Libretto founded on Prosper Mérimée's story by Meilhac and Halévy.

Music by BIZET.

CASTS:

					<i>July 9th.</i>	<i>July 13th.</i>
CARMEN	..	..	..	..	Valetta Iacopi	Olive Darby
DON JOSÉ	..	..	..	..	James Topping	Roland Dickinson
MICAELA	..	..	..	..	Lesley Duff	Mary Durham
FRASQUITA	..	..	..	..	Irene Morden	Gladys Ross
MERCÈDÈS	..	..	..	..	Freda Rich	Nancy Dyson
ESCAMILLO	..	..	..	..	Arthur Fear	Edgar Elmes
ZUNIGA	..	..	..	..	Donald McGregor	Donald McGregor
MORALES	..	..	..	..	Geoffrey Davies	Bernard Cannon
DANCAIRO	..	..	..	..	Robert Alva	Robert Alva
REMENDADO	..	..	..	..	Wilfred Miles	Brinley Harris

CHORUS OF PEASANTS, SOLDIERS, STREET-URCHINS, SMUGGLERS, DANCERS, ETC.:

Baines, Winifred	Davies, May	Hughes, Marjorie	Ross, Gladys
Baker, Eileen	Dyson, Nancy	Iacopi, Valetta	Read, Constance
Baker, Madeleine	Duff, Lesley	Lea-Dennis, Gwen	Rich, Freda
Birch-Jones, Muriel	Durham, Mary	Mason, Marjorie	Sheard, Betty
Brereton, Flora	Edmundson, Phyllis	Morden, Irene	Stocker, Constance
Cleugh, Lascelles	Embley, Gwendolene	Netter, Madeleine	Stout, Norah
Cohen, Marie	Evans, Margaret	Page, Muriel	Townson, Freda
Coombes, Margaret	Haigh, Dorothy	Parr, Florence	Thornton, Agnes
Corthorn, Mabel	Hardie, Grace	Pugh-Jones, Katherine	Wallis, Gwynneth
Coxon, Joan	Heathcote, Muriel	Roberts, Ydris	Watkin-Jones, Gladys
Darby, Olive			

ASSISTED BY MEMBERS OF THE LONDON OPERATIC CHOIR.

Dances by Members of the R.A.M. Ballet Class.

Dances arranged by Miss FLORA M. FAIRBAIRN.

Solo Dancer - - - JOAN MORRIS.

Conductor	..	..	..	..	JULIUS HARRISON, <i>Hon. R.A.M.</i>
Opera produced by	..	..	..	..	CAIRNS JAMES, <i>Hon. R.A.M.</i>
Stage Director	..	..	..	..	GEORGE KING.
Stage Manager	..	..	..	..	ISOBEL McLAREN, <i>A.R.A.M.</i>
Assistant Stage Managers	..	..	..	..	FREDA TOWNSON, WINIFRED BAINES.
Assistant Conductors	..	..	..	..	VIVIAN DUNN, MAURICE MILES.

ACT I.	..	..	..	A SQUARE IN SEVILLE.
ACT II.	..	..	..	LILLAS PASTIA'S TAVERN.
ACT III.	..	..	..	A ROCKY PASS.
ACT IV.	..	..	..	OUTSIDE THE BULL-RING, SEVILLE.

Carmen

SYNOPSIS OF THE STORY.

ACT I.

The Square at Seville is thronged with people of all types. Soldiers from the guard room on the left mix with peasants, street urchins, hawkers selling wares, and girls from the cigarette factory on the right.

Morales, a brigadier, sees Micaela, a country girl, at the top of the steps. The soldiers make fun of her as she tells Morales that she is looking for Don José.

When invited to wait in the guard room she runs away frightened.

The new guard now arrives, led by a dandified captain, Zuniga, whilst the sergeant, José, brings up the rear. The ceremony of changing the guard takes place, the street urchins mimicking the actions of the soldiers.

After the departure of the old guard Zuniga chaffs José about his sweetheart, Micaela.

Many cigarette girls now arrive on their way to work and are soon joined by Carmen, a handsome gipsy girl. She has a rose in her mouth, is flirtatious, full of witty remarks and fascinating to all except José. Piqued at José's indifference to her charms, she throws the rose at him, determined that he shall fall to her fascination.

Left alone, José picks up the rose, hiding it in his tunic.

Micaela returns, bringing José messages and a purse of money from his mother. After she has gone screams are heard from the factory. The girls surround Zuniga telling him with excited voices of a quarrel between Carmen and another girl, Manuelita. Eventually José is detailed to take Carmen off to prison.

When the two are left alone, she soon prevails upon José to untie the rope with which her arms have been bound. Zuniga returns, and Carmen, throwing the rope away, runs off, whilst the peasants prevent the soldiers recapturing her. José is arrested and taken to the guard room.

ACT II.

Cigarette girls, soldiers and peasants are crowded together in Lillas Pastia's tavern. A wild Bohemian dance is in progress, Carmen joining in. Zuniga tells her that José has just been released from prison. Frasquita informs Zuniga that Pastia is about to close the tavern. Before he can do so, however, Escamillo, the famous Toreador, arrives. He is greatly attracted to Carmen, who is not averse to his attentions. After he has gone and the tavern cleared, Pastia admits the smugglers, Dancairo and Remendado, who explain to Carmen, Frasquita, and Mercédès of a new *coup* they are attempting.

Carmen declines to help them because she is expecting José.

José now arrives and declares his love for Carmen. She dances for him. During the dance José hears the retreat sounding from the barracks and tells Carmen he must go. She storms at him for wanting to leave her. A violent scene follows. José takes the faded rose from his tunic and in the famous Flower song tells her how the thought of seeing her again had been the one thing that had "cheered his prison cell."

But now Carmen would have him desert and become a smuggler like herself. When he refuses, she declares that she will have nothing more to do with him. At this moment Zuniga enters. He fights José, but Dancairo, Remendado, and the crowd rush into the tavern and disarm them.

José then declares his willingness to desert and follow Carmen. The Act terminates with a fine ensemble from all in praise of Liberty.

ACT III.

It is early morning and the smugglers are seen engaged in the traffic of contraband goods.

José stands apart, filled with sombre reflections, for his smuggler's life with Carmen is far from happy. Frasquita, Mercédès and Carmen then read their fortunes with cards; the first two enthusiastic over the good luck the cards promise them, whilst Carmen sees nothing but tragedy and death in hers. Dancairo now returns and sends the smugglers away to their day's business. When all have gone Micaela enters, looking for José. She sees him in the distance just as he is aiming and firing at someone who turns out to be Escamillo. Frightened, she runs into a cave near by just as Escamillo strolls on. José soon recognises him, and is inclined to be friendly, but when he discovers that the Toreador has come to see Carmen they fight with daggers. Carmen throws herself in between them, and her cries bring back the smugglers. José is prevented by Dancairo and Remendado from getting at Escamillo, who, with studied bravado, takes Carmen in his arms. Before he leaves he invites everyone to the bull-fight at Seville.

Micaela is now discovered by Remendado. She begs José to return to his mother, but he ignores her request, telling Carmen that he will never let her go out of his life. In a violent scene he throws Carmen to the ground. As she tries to stab him Micaela rushes in between them. José now learns that his mother is dying and then decides to go to her.

As he is leaving with Micaela, the Toreador's voice is heard in the distance. Carmen tries to pass José, threatening him with her dagger.

ACT IV.

Outside the bull-ring at Seville, a noisy crowd eagerly awaits the arrival of Escamillo. There is much excitement as he enters with Carmen.

After he has gone into the Plaza del Toros, Frasquita and Mercédès warn Carmen that José is lurking in the crowd. José enters from the street—dishevelled and woe-begone. He implores Carmen to follow him. She refuses, telling him that she loves him no longer. José becomes more and more distraught as she confesses her love for Escamillo. Cries of victory are heard from the bull-ring and Carmen tries in vain to rush past José.

In a final moment of hatred, Carmen throws José's ring at him. Shouting, "Accursed one, die," José stabs her to death, just when the joyous sounds of the Toreador's song announce Escamillo's victory in the bull-fight.

THE DOORS WILL BE CLOSED DURING EACH ACT.

Interval of Fifteen Minutes between each Act.



PRINCIPALS IN "CARMEN"

Photo
Elliott & Fry, Ltd.



BALLET CLASS IN "CARMEN"

Photo
Elliott & Fry, Ltd.

Madam Butterfly

Libretto, from the Book by BELASCO, by ILlica.

Music by PUCCINI.

CASTS :

	<i>July 10th.</i>	<i>July 12th.</i>	<i>July 14th (Matinée).</i>
BUTTERFLY	Jean Kemp	Jessie Hewson	Hilda Warren
SUZUKI	Freda Townson	Constance Stocker	Freda Townson
PINKERTON	Murray Brown	Ernest Ratcliff	Roland Dickinson
GORO	Wilfred Miles	Walter Taylor	Wilfred Miles
SHARPLESS	Arthur Fear	William McLurg	Clifford Deri
YAMADORI	Bernard Cannon	Geoffrey Davies	Geoffrey Davies
THE BONZE	Frank Ryan	Clifford Deri	Frank Ryan
KATE PINKERTON ..	Irene Morden	May Davies	Grace Hardie
COMMISSIONER ..	Donald McGregor	Donald McGregor	Donald McGregor
REGISTRAR	Lawrence O'Neill	Lawrence O'Neill	Lawrence O'Neill
TROUBLE	Peggy Frostick	Peggy Frostick	Peggy Frostick

CHORUS :

Baker, Eileen	Embley, Gwendolene	Netter, Madeleine
Baines, Wilfred	Evans, Margaret	Page, Muriel
Brereton, Flora	Haigh, Dorothy	Parr, Florence
Coombes, Margaret	Hardie, Grace	Pugh-Jones, Katherine
Corthorn, Mabel	Hughes, Marjorie	Roberts, Ydris
Darby, Olive	Lea-Dennis, Gwen	Sheard, Betty
Edmundson, Phyllis		
Cannon, Bernard	Dickinson, Roland	McLurg, William
Davies, Geoffrey	Harris, Brinley	Miles, Wilfred
Deri, Clifford	Huson, John	Taylor, Walter

Conductor	JULIUS HARRISON, Hon. R.A.M.
Opera produced by	ISOBEL McLAREN, A.R.A.M.
Stage Director	GEORGE KING.
Stage Manager	ISOBEL McLAREN, A.R.A.M.
Assistant Stage Managers ..	FREDA TOWNSON, WINIFRED BAINES.
Assistant Conductors	VIVIAN DUNN, MAURICE MILES.

ACT I.	A JAPANESE HOUSE AND GARDEN, WITH NAGASAKI HARBOUR IN THE DISTANCE.
ACT II.	INSIDE BUTTERFLY'S HOUSE.
ACT III.	THE SAME, NEXT MORNING.

Madam Butterfly

SYNOPSIS OF THE STORY:

ACT I.

Goro, a marriage-broker, has arranged a marriage contract between Lieut. Pinkerton, of the U.S.A. Navy and a Geisha girl, Cio-cio-san (Butterfly).

As the curtain rises, Goro is showing Pinkerton the villa which the latter has bought. The American Consul Sharpless arrives for the wedding ceremony which is to take place. He points out to Pinkerton, who has informed him that he is "marrying in Japanese fashion" (*i.e.*, the contract is for 999 years, but can be annulled at any time he chooses) that Butterfly is very much in love, and that it will break her heart if she should be deserted by Pinkerton.

Butterfly and her friends arrive, followed later on by her many relations, the Commissioner and the Registrar.

The wedding ceremony completed, the health of the bride and bridegroom is drunk. At this moment, The Bonzé (uncle of Butterfly) arrives, and tells the relations that Butterfly has given up her religion for Christianity.

Butterfly is denounced by them all, and they follow The Bonzé, who shouts imprecations at her as they leave.

Pinkerton comforts her and she recovers her composure. Twilight descends on the scene and the Act finishes with a love duet.

ACT II.

More than three years have passed. Butterfly and Suzuki, reduced almost to poverty, await the return of Pinkerton. Suzuki does not believe he will ever return.

Eventually the Consul arrives with a letter from Pinkerton, but before he can acquaint Butterfly with its contents (which are to the effect that Pinkerton is returning with his American wife and does not wish to meet Butterfly), the wealthy Prince Yamadori, grotesquely in love with Butterfly, enters the villa, asking her to marry him.

She rejects him, for she still imagines herself married to Pinkerton. After Yamadori has gone, Sharpless reads part of the letter, but cannot get her to realise its import. When he asks her what she would do if Pinkerton never came back, she says she would kill herself. Then, to Sharpless' utter consternation, she runs into the inner room of the villa and returns with her baby, "Trouble." Sharpless leaves in despair.

After a violent scene with Goro, who has been spreading evil gossip about Butterfly, the harbour cannon announces the arrival of a ship which turns out to be Pinkerton's ship, the "Abraham Lincoln."

Butterfly works herself into an ecstasy of joy. She and Suzuki strew flowers all over the room, and, as night falls, she, Suzuki and the baby take their positions by the "shoshi" (latticed blinds) watching for the coming of Pinkerton.

ACT III.—(*The Next Morning*).

As the curtain rises, Butterfly, Suzuki, and the baby are seen in the same position. Suzuki prevails upon Butterfly to take the baby and go and rest. After they have gone, Pinkerton enters with Sharpless. Suzuki sees Kate Pinkerton in the garden, and tragic explanations follow.

Pinkerton reproaches himself bitterly for his heartless conduct and, acting on Sharpless' advice, leaves the room.

Butterfly now arrives, thinking Pinkerton is there. She is quickly disillusioned and the whole tragedy now dawns on her. She sends Kate and Sharpless away, telling them that if they will return in half-an-hour Pinkerton can have the child.

After a paroxysm of grief, she pushes Suzuki out of the room, and is about to kill herself with a dagger when the child runs in.

She sings a farewell to him, gives him an American flag to play with, and, after bandaging his eyes with a handkerchief, stabs herself.

Dying, she drags herself towards the child. A moment later Pinkerton rushes in with Sharpless, only to find Butterfly dead.

THE DOORS WILL BE CLOSED DURING EACH ACT.

Interval of Fifteen Minutes between each Act.



PRINCIPALS IN "MADAM BUTTERFLY"

Photo
Elliott & Fry, Ltd.



PRINCIPALS AND APPRENTICES IN "THE MASTERSINGERS OF NUREMBERG"

Photo
Elliott & Fry, Ltd.

The Mastersingers of Nuremberg

Libretto and Music by RICHARD WAGNER.

CASTS:

	<i>July 11th,</i>	<i>July 14th,</i>
HANS SACHS (<i>Shoemaker</i>)	Edgar Elmes	Arthur Fear
VEIT POGNER (<i>Goldsmith</i>)	Frank Ryan	Edgar Elmes
KUNZ VOGELGESANG (<i>Furrier</i>)	Wilfred Miles	Wilfred Miles
KONRAD NACHTIGALL (<i>Tinsmith</i>)	Lawrence O'Neill	Lawrence O'Neill
SIXTUS BECKMESSER (<i>Town Clerk</i>)	Robert Alva	William McLurg
FRITZ KOTHNER (<i>Baker</i>)	Bernard Cannon	Bernard Cannon
BALTHASER ZORN (<i>Pewterer</i>)	John Huson	John Huson
ULRICH EISSLINGER (<i>Grocer</i>)	Brinley Harris	Brinley Harris
AUGUSTIN MOSER (<i>Tailor</i>)	Owen Franklin	Owen Franklin
HERMANN ORTEL (<i>Soapboiler</i>)	Geoffrey Davies	Geoffrey Davies
HANS SCHWARZ (<i>Stocking-weaver</i>)	Clifford Deri	Clifford Deri
HANS FOLTZ (<i>Coppersmith</i>)	Donald McGregor	John Townsend
WALTHER VON STOLZING (<i>a Young Knight from Franconia</i>)	James Topping	Ernest Ratcliff
DAVID (<i>Sachs' Apprentice</i>)	Walter Taylor	Murray Brown
EVA (<i>Pogner's Daughter</i>)	Hilda Warren	Jean Kemp
MAGDALENA (<i>Eva's Nurse</i>)	Ethel Barker	Valetta Iacopi
NIGHTWATCHMAN	Clifford Deri	Donald McGregor

APPRENTICES:

Baker, Eileen	Haigh, Dorothy	Iacopi, Valetta	Sheard, Betty
Brereton, Flora	Hardie, Grace	Morris, Joan	Stocker, Constance
Darby, Olive	Heathcote, Muriel	Netter, Madeleine	Townson, Freda
Duff, Lesley			

CHORUS OF GUILDS, PEOPLE, NEIGHBOURS, JOURNEYMEN, TRUMPETERS & DRUMMERS:

Birch-Jones, Muriel	Coxon, Joan	Lea-Dennis, Gwen	Ross, Gladys
Baines, Winifred	Davies, May	Mason, Marjorie	Read, Constance
Baker, Madeleine	Dyson, Nancy	Morden, Irene	Rich, Freda
Cleugh, Lascelles	Durham, Mary	Page, Muriel	Stout, Norah
Cohen, Marie	Edmundson, Phyllis	Parr, Florence	Stella, Taggart
Coombes, Margaret	Evans, Margaret	Pugh-Jones, Katherine	Thornton, Agnes
Corthorn, Mabel	Embley, Gwendolene	Roberts, Ydris	Wallis, Gwynneth

ASSISTED BY MEMBERS OF THE LONDON OPERATIC CHOIR, AND STUDENTS FROM THE MAYFAIR SCHOOL OF DANCING (*by Courtesy of Miss FLORA M. FAIRBAIRN*).

Conductor	} JULIUS HARRISON, <i>Hon. R.A.M.</i>
Opera produced by	
Stage Director	GEORGE KING.
Stage Manager	ISOBEL MCLAREN, <i>A.R.A.M.</i>
Assistant Stage Managers	FREDA TOWNSON, WINIFRED BAINES.
Assistant Conductors	VIVIAN DUNN, MAURICE MILES.

The action takes place in Nuremberg about the middle of the 16th Century.

ACT I.	THE INTERIOR OF ST. KATHERINE'S CHURCH.
ACT II.	IN THE ALLEY IN FRONT OF THE HOUSES OF SACHS AND POGNER.
ACT III. (Scene I.) .. .. .	.. SACHS' WORKSHOP.
(Scene II.)	AN OPEN MEADOW BY THE PEGNITZ.



STATUE OF HANS SACHS, NUREMBERG.

"The Mastersingers of Nuremberg"

SYNOPSIS OF THE STORY:

ACT I.

As the curtain rises, Eva and Magdalena are seen amongst the congregation at the Service in the Church. Walther stands apart, his eyes fixed on Eva, who frequently turns towards him with mute gestures. After the hymn is sung, the congregation disperses. Walther, carried away by his love for Eva, boldly asks her if she is betrothed. Magdalena and Eva then explain that the latter's father has decided to marry Eva to the Mastersinger, who, on the following day (Midsummer Day) shall be adjudged the best singer. Eva tells Walther that she will choose no-one but him. Magdalena thereupon asks David, her sweetheart, to instruct Walther in the art of singing. Left alone with Walther, David explains the many rules and difficulties in singing according to the laws of the Guild, without knowledge of which Walther cannot hope to attain the rank of Mastersinger.

In the meantime, various Apprentices have entered, teasing David as they erect the Marker's box for the Song Trial.

Pogner then appears with Beckmesser, the crafty Town Clerk, the latter also hoping to win Eva's hand. Pogner and Walther exchange cordial greetings, Walther explaining that he wants to join the Guild of Mastersingers. The Mastersingers arrive by degrees and Kothner calls out their names. Pogner then announces his intentions in regard to Eva, the Masters praising him for his generous mind. A discussion follows in which Beckmesser shows his prejudices. At Pogner's invitation, Walther makes a re-appearance. He sings a song in which he tells how his art was taught him by the famous old Mastersinger, Sir Walther of the Vogelweid. This song, new in idiom, sounds strange to the ears of the Mastersingers. It is agreed, however, that Walther shall sing a Trial Song. After Kothner has read the quaint academic rules of singing from the Tabulature, Beckmesser, chosen to judge the singing, takes his place in the Marker's box.

Walther's Trial Song—an ecstatic song of Spring and Love—is condemned by all the Masters except Sachs and Pogner, Beckmesser noisily marking the faults on a slate. Sachs intervenes in support of Walther's candidature, warmly denouncing Beckmesser's dishonesty of purpose. He insists that Walther shall be heard to the end of his song. The continuation creates an uproar and the Act ends with the Masters voting the rejection of Walther.

ACT II.

The Apprentices are seen hanging garlands in honour of the Feast of St. John on the morrow, whilst Magdalena asks David for news of Walther. The gibes of the Apprentices rattle David. Sachs pushes him indoors; Pogner then appearing with Eva—anxious for news of Walther's fate. When Pogner has gone, Magdalena suggests asking Sachs, also warning Eva that Beckmesser is coming to serenade her. Sachs appears at the door of his house, his thoughts preoccupied with the beauty of Walther's song, and his senses charmed with the scent of the elder on this lovely summer evening. Eva comes to him guardedly seeking news of Walther, finally bursting into tears as Sachs (who is himself very fond of Eva) shows his impatience at the trouble Walther has caused that morning. Eva asks Magdalena to change places and clothes with her and appear at the window during Beckmesser's serenade. Walther now comes to Eva. They plan an elopement—Eva deciding to wear Magdalena's cloak. Sachs overhears them. After the decrepit old Nightwatchman has passed by, Sachs prevents their running away by flooding the alley with a light from his window that strikes across their only way of escape. The lovers hide in the shadow of the lime-tree by Pogner's house. Beckmesser now arrives. As he is about to sing his serenade, Sachs begins a noisy song as he hammers the shoes he is making for Beckmesser. The latter is distraught. He sees the window opened and mistakes Magdalena for Eva. Eventually quiet is restored, Beckmesser being allowed to sing his serenade whilst Sachs acts as "Marker." An absurd situation is created, Beckmesser's faults in the serenade being registered by Sachs with hammer-blows on the shoes. Beckmesser gets crazed with the continual interruptions. David, from the window above Sachs' workshop, imagines Beckmesser to be serenading Magdalena. He rushes downstairs and sets on Beckmesser. The noise provokes a general street row. At the height of the fighting the Nightwatchman's horn is heard and the frightened people rush home to their beds. Sachs kicks David indoors, taking Walther with him, whilst Eva, half-fainting, is taken to her own house. The nervous Nightwatchman now appears and the curtain falls on the deserted alley.

"The Mastersingers of Nuremberg"

SYNOPSIS OF THE STORY.—*Continued.*

ACT III. (Scene 1).

Sachs is discovered reading as David afraid of punishment for his share in last night's row, brings in a basket of food and flowers, hoping thereby to placate his master. Eventually Sachs is left alone to sing the monologue "Craze, craze!" in which he philosophises about the impish sprite of Romance—a "Kobold"—who plays such a part in the fashioning of all lives and deeds. Walther enters, telling Sachs that he has dreamt a song "of beauty rare." He sings it, Sachs taking it down on paper. Beckmesser, lame and bruised with his beating, steals into the empty room, sees the poem in Sachs' writing, and pockets it just as Sachs reappears. He accuses Sachs of duplicity, but is assured that the latter does not intend to sing at the Tournament. Sachs gives the poem to Beckmesser, who sees an opportunity of profiting by the gift. Beckmesser leaves in high spirits, hoping to win Eva by singing his own music to what he imagines to be a fine poem by Sachs. Eva visits Sachs on the pretence of having trouble with her shoes. Whilst Sachs is altering one of them, Walther appears and sings the third verse of his Dream Song. Overcome with her emotion, Eva thanks Sachs for his generous friendship, whilst the latter alludes to his own love for Eva in a reference to the tragic fate of Tristan and Isolde and the woeful plight of the old King Mark. The tension is broken by the appearance of Magdalena and David, both dressed for the Tournament. Sachs makes David a journeyman and then christens Walther's song, calling it "the Mode of the Morning Dream Story." The famous quintet follows—the most eloquent piece of lyrical music ever penned by any composer.

ACT III. (Scene 2).

The scene now changes to the banks of the River Pegnitz where a great crowd welcomes the Guilds of Shoemakers, Tailors, and Bakers. Gaily attired maidens arrive from Furth and dance with the apprentices. The Mastersingers appear, headed by Kothner—Eva on the arm of Pogner, Beckmesser limping behind. All sing the "Awake" Chorus in honour of their great favourite Sachs. The Song Trial begins with Beckmesser. With failing memory he sings a nonsensical version of the poem obtained from Sachs, to the great amusement of the crowd. Beckmesser breaks into a fury, telling them that Sachs wrote the song. Sachs explains, calling Walther to bear witness to the real authorship of the song, which the latter does in the well-known "Prize-Song." The people listen with increasing admiration, and at the end Eva places a laurel wreath on Walther's head. After a momentary hesitation, Walther accepts the medal of "King David," thereby being acknowledged as a Master singer. Eva takes the laurel wreath from Walther and places it on Sachs' head. The opera then ends with triumphant music from everyone in praise of Hans Sachs, the Cobbler-Poet of Nuremberg.

THE DOORS WILL BE CLOSED DURING EACH ACT.

Interval of Fifteen Minutes between each Act.



Royal Academy of Music OPERA CLASS.

The study of Opera is carried on in the Royal Academy of Music as an adjunct to the training of Singers, all of whom are expected to take part in this class.

The Course of Study comprises lessons in Singing, Stage Gesture, Stage-Craft and Diction, Dancing and General Musicianship. The Special Rehearsal Class meets in the Duke's Rehearsal Theatre twice a week under the direction of Mr. JULIUS HARRISON, Hon. R.A.M.

Frequent performances of both Grand and Light Opera take place in the Academy Theatre and elsewhere throughout the year, and the objects of the Class are to enable every properly qualified student to gain experience in all kinds of roles—principal and secondary.



ROYAL ACADEMY OF MUSIC.

FOUNDATION.

THIS Royal and National Institution was founded in the year 1822 through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, and commenced its public work in 1823 under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual subscription of one hundred guineas.

OBJECTS.

The objects of the Academy, as set forth in its Charter, are "to promote the cultivation of the science of music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof," and by a Supplementary Charter granted November 29th, 1910, the privileges of the Institution were extended so as "to do all and all manner of acts and things whatsoever and wheresoever which shall be necessary for or conducive to the effecting or carrying out the objects of the Royal Academy of Music or which the Board of Directors thereof shall in their discretion consider necessary."

HISTORY.

Shortly after the opening of the Academy, His Majesty King George IV. further evinced his interest in the School by granting it a Royal Charter on June 23rd, 1830. His successors, King William IV., Queen Victoria, and King Edward VII., were also Patrons of the Academy, and continued the pecuniary contribution to its funds.

As Prince and Princess of Wales, Their late Majesties King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in the year 1897, and the present Sovereign, His Majesty King George V., with his Consort, Queen Mary, have indicated their interest in the institution by heading the list of Royal Patrons.

On the lamented death of the President, H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The Royal Academy of Music originally started in 1823 with a studentship of only twenty. From that year onwards there has been a steady and continuous increase in the number on the roll.

To-day there are approximately one thousand students, whose work is directed and guided by a staff of over one hundred and thirty Professors.

Of the large number who, during the hundred odd years' life of the Academy, have received their training within its walls, many have attained to positions of eminence and distinction, not only in the British Empire, but in all parts of the world.



Royal Academy of Music.

YORK GATE, MARYLEBONE ROAD, N.W.-1.

PATRONS:

HIS MAJESTY THE KING.

HER MAJESTY THE QUEEN.

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL).

President: H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal: JOHN B. McEWEN, M.A., D.Mus.Oxon., F.R.A.M., F.R.C.M.



PHOTO BY ALEX. CORBETT

STUDENTS'

ORCHESTRAL CONCERT

AT THE
DUKE'S HALL

On Tuesday, November 13th, 1928, at 3 o'clock.

Conductor: Sir HENRY J. WOOD, D.Mus., F.R.A.M., F.R.C.M.

PROGRAMME

PRICE THREEPENCE

... PROGRAMME ...

CONCERTO GROSSO in C minor, Op. 6, No. 3 Corelli

Largo, allegro.
Grave.
Vivace.
Allegro.

Solo Violins { SIDNEY GRILLER.
(Gowland Harrison Scholar.)
JACK O'BRIEN.
Solo Viola PHILIP BURTON.
Solo 'Cello COLIN HAMPTON.

CONCERTO in A (Köchel v. 488) (1st Movement) Mozart

Allegro.

Solo Pianoforte—HILDA BOR.
(Ada Lewis Scholar.)

SONG—"Tell fair Irene" (Atalanta) Handel

ROLAND DICKINSON.

CONCERTO in D Paganini

Allegro maestoso.

Solo Violin—DAVID TAYLOR.

INTERVAL OF FIVE MINUTES

PASSACAGLIA and BURLESCA from PARTITA, for Pianoforte, Oboe,
Three Clarinets, Three Trumpets, Drums, and Strings Casella

Solo Pianoforte—ROBERT O. EDWARDS.

ARIA—"The end is come, the pain is over," from Cantata No. 159 Bach

WALTER FENNELL.
(Associated Board Exhibitioner.)

(Oboe obbligato—HELEN GASKELL.)

SCHERZO from "A Midsummer Night's Dream" Mendelssohn

ARIA—"Stone beyond all jewels shining," from Cantata No. 152 Bach

LESLEY DUFF.

MARCHE MILITAIRE in D, Op. 51, No. 1 Schubert

Allegro vivace.

WEBER CONCERT GRAND PIANOFORTE.

THE ORCHESTRA

First Violins.

GRILLER, SIDNEY
ALLEN, JOAN
BACH, JOHN S.
BRAMWELL, NORAH
DUNN, F. VIVIAN
DYER, PERCY J.
FORBES, WATSON
FOWELL, RICHARD
GIPPS, ERNEST B.
GOROWSKI, JOHN S.
GRINKE, FREDERICK O.
HAYNES, ESMÉ
JAMES, CLAUDIA
KEILLER, PEARL
KING, HILDA
LOBAN, MAURICE
MACGIBBON, MARGOT
MOONSHINE, BERNARD E.
MOORE, WINIFRED
NICOL, JOYCE
O'HERLEY, HENRIETTE
PARKE-SMITH, GEOFFREY
PAULIN, SYLVIA
RADMALL, MARGARET
RALPH, RICHARD
TOWNSHEND, JACQUELINE

Second Violins.

O'BRIEN, ARTHUR J.
ALLEN, CHRISTINE
BUTCHER, KATE
COTTRELL, JOSEPHINE
CRAWSHAW, MARGERY
DUFF, KATHLEEN
FERGUSON, EILEEN
GRAINGER, EILEEN
HIGGS, JOYE
HUDSON, MURIEL
JOCHELMAN, SONIA
MALLENDER, DOROTHY
MANLY, EUGENIE
MORRIS, WILLIAM J.
NASH, NORAH
PHILLIPS, VIOLET
REES, EDNA
SCHMEISING, WILHELMINA
SCOTT, GEORGE
SHARPE, KATHERINE B.
SIMPSON, LISA
STABLEFORTH, EILEEN
TAYLOR, DAVID
TURNER, LAURA
WRIGHT, FRANCES
WRIGHT, JAMES

Violas.

LOCKYER, JAMES T.
AMOR, FREDERICK R.
BOLTON, BETTY
BURTON, PHILIP
EDWARDS, GWYNNE
NYE, ENID
JEREMY, RAYMOND
TICEHURST, JOHN V.
WOOLLS, MARGARET M. A.
WYAND, H. B.

'Cellos.

THOMAS, DAVID F.
BENSON, GWENDOLENE
BRADING, KATHLEEN
BROWN, WARWICK
CURRY, MARGARET R.
DRING, ERICA
EVANS, WINIFRED B.
HAMPTON, COLIN
JOHNSTON, BARBARA
LLOYD, MEGAN
PIRIE, RUTH
RICKELMAN, BORIS
RIGNOLD, CATHERINE
SZEMINANYI, RUDI
WILLMOTT, EILEEN

Double-Basses.

WINTERBOTTOM, CHARLES
CARRODUS, ERNEST A.
GRAY, CHARLES H.
HULBERT, JOAN
LOTTER, A.
SMITH, HAROLD
STERLING, SAMUEL

Flutes.

STAINER, CHARLES
RAYNES, ROBERT
SHACKLETON, EUSTYN

Piccolo.

WILLOUGHBY, GEORGE

Oboes.

GOOSSENS, LÉON J.
GASKELL, HELEN
THOMSON, ELIZABETH N.

Cor Anglais.

GOOSSENS, LÉON J.

Clarinets.

DRAPER, HAYDN P.
HUGHES, J. D.

Bass Clarinet.

DRAPER, MENDEL P.

Bassoons.

NEWTON, RICHARD
HOLBROOK, GWYDION
VINTER, GILBERT
BAKER, L. REID

Horns.

BRAIN, AUBREY H.
CURSUE, ALFRED J.
HYDE, ALAN D.
SMITH, GEORGE W.
ALEXANDRA, JOHN G.

Trumpets.

SOLOMON, JOHN
PRITCHARD, ERIC
DYSON, ROWLAND

Trombones.

STAMP, JESSE
GARVIN, A. T.
EVANS, ROBERT

Tuba.

LANE, H.

Timpani.

BENDER, CHARLES

Bass-Drum, Side-Drum, Cymbals, &c.

GRADER, W. J.
ERNST, OTTO

Harps.

JAMES, RHIANNON
WOOLFE, JULIA

Organ.

BURNS, CHALMERS

Glockenspiel.

BAKER, L. REID

Librarian.

RENAUT, WILLIAM E.



ROYAL ACADEMY of MUSIC

CENTENARY LECTURE HALL, PRACTICE PIANOFORTE RECITAL

On Monday, November 19th, 1928, at 3 p.m.

BY PUPILS OF

JOHN PAUER, Hon. R.A.M.

No Repetition of a Piece,
or recall of a Performer,
is allowed at these - -
Meetings. - - - -

These Concerts are a part of the Educational Course of the Royal Academy of Music, and
are intended to afford Students experience in public performance.
The doors will be closed during each piece.

Titles of Works.										Names of Performers.	
CONCERTO in D minor (1st Movement)	...	...	...	...	...	...	...	...	Bach	DAISY HENWOOD	
<i>Allegro risoluto.</i>											
HANDELIAN RHAPSODY	...	...	...	...	...	...	...	...	Cyril Scott	DOROTHY WRIGHT	
PRELUDE in E flat	...	...	...	...	...	...	...	...	Rachmaninov	JULIA KESSLER	
"RIGAUDON"	...	...	...	...	...	...	...	...	Rameau—Godowsky	MARY LEACH	
SONGS at the Piano	{ "Good and Bad Children"			...	...	...	...	Graham Peel	{	MAY TURTLE (Pupil of Thomas Meux, Hon. R.A.M.)	
	{ "Song of the Little folk"			...	...	...	...	Eric Coates*			
	{ "When the Stars come out"			...	...	...	...	York Bowen*			
	{ "I keep six honest serving men"			...	...	...	...	Edward German*			
SONATA in F minor, Op. 5 (2nd Movement)	...	...	...	...	...	...	...	...	Brahms	NORAH NEWBY	
<i>Andante espressivo.</i>											
CONCERT STUDY in D flat	...	...	...	...	...	...	...	...	Liszt	ELLA BULLOCH	
SUITE	...	...	...	...	...	...	...	...	Debussy	MURIEL KEMP	
<i>Prélude, Sarabande, Toccata.</i>											
SONGS at the Piano—"Nursery Rhymes"	...	...	...	...	...	...	...	...	Herbert Hughes	MAY TURTLE (Pupil of Thomas Meux, Hon. R.A.M.)	
SCHERZO in B flat minor, Op. 31	...	...	...	...	...	...	...	...	Chopin	MINNIE GRUBB	
RHAPSODY in B minor, Op. 79, No. 1	...	...	...	...	...	...	...	...	Brahms	PHYLLIS MILLARD	
AIR DE BALLET	{	Duets for Two Pianofortes...								{	HELEN BLUNT DAISY HENWOOD
CHANSON											
MAZURKA											
DANSE RUSSE											

* Ex-student

CHAPPELL GRAND PIANOFORTES.

This Programme admits to the Recital.

N.B.—Students are expected not to show discourtesy to their Fellow-Students by leaving before the end of the Programme.

[P.T.O.]

A PERFORMANCE OF
The Requiem - - - *Verdi*

WILL BE GIVEN ON

TUESDAY, NOVEMBER 20th, 1928, at 3 p.m.

IN THE

QUEEN'S HALL

(Sole Lessees - MESSRS. CHAPPELL & CO., LTD.)

UNDER THE DIRECTION OF

Sir HENRY J. WOOD, D.Mus., F.R.A.M., F.R.C.M.

Reserved Tickets—5s. 9d. and 3s. 6d., Unreserved, 2s. 4d. (including Tax)

can be obtained from the BOX OFFICE, QUEEN'S HALL, W.1.



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.-1.

PATRONS:

HIS MAJESTY THE KING.

HER MAJESTY THE QUEEN.

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL).

President: H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal: JOHN B. McEWEN, M.A., D.Mus.Oxon., F.R.A.M., F.R.C.M.

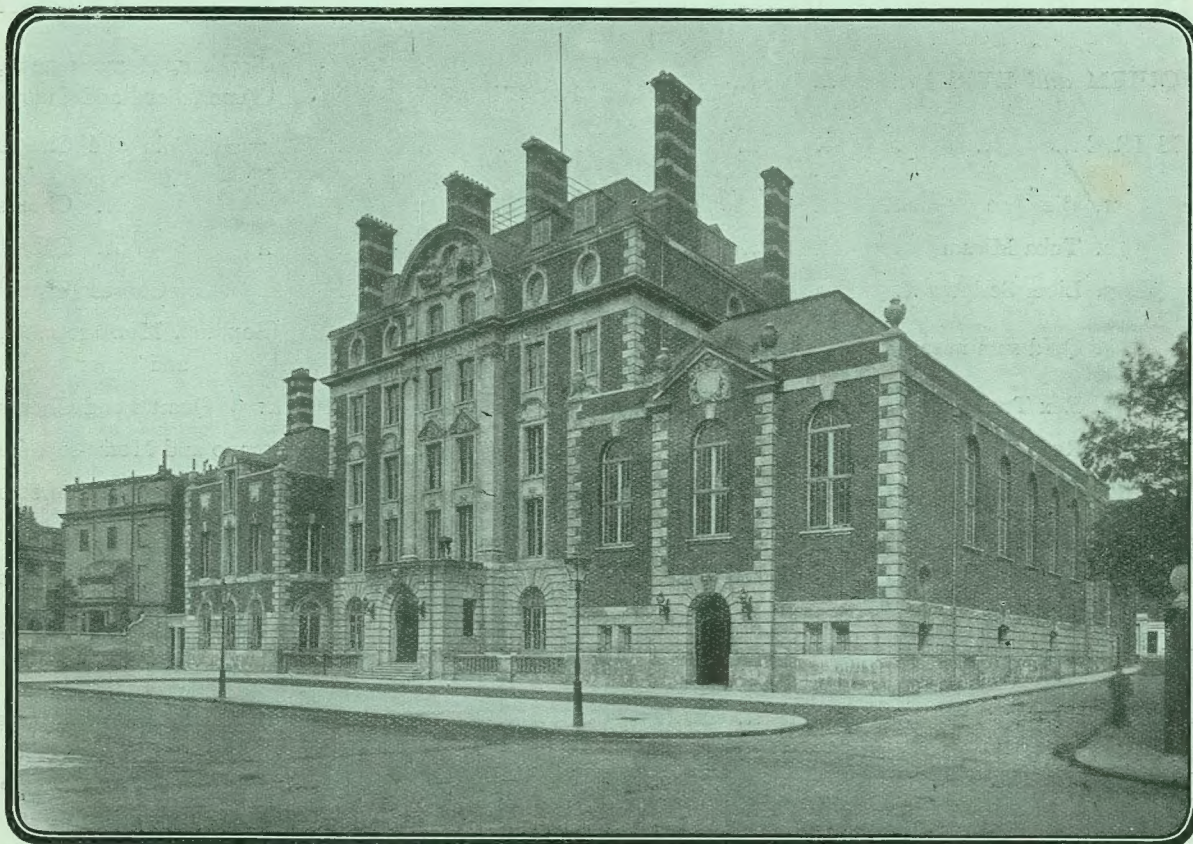


PHOTO BY ALEX CORBETT

CHORAL CONCERT

"Messa da Requiem" - - - Verdi

AT THE

QUEEN'S HALL

(SOLE LESSEES - MESSRS. CHAPPELL & CO., LTD.)

On Tuesday, November 20th, 1928, at 3 o'clock.

Conductor: SIR HENRY J. WOOD, D.Mus., F.R.A.M., F.R.C.M.

Chorus Master - - - Mr. ERNEST READ, F.R.A.M.

PROGRAMME - - PRICE THREEPENCE.

IN ACCORDANCE WITH THE REQUIREMENTS OF THE LONDON COUNTY COUNCIL :—
(i) The public may leave at the end of the performance or exhibition by all exit doors, and such doors must at that time be open.
(ii) All gangways, passages, and staircases must be kept entirely free from chairs or any other obstruction.
(iii) Persons must not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating sufficient space must be left for persons to pass easily to and fro and to have free access to exits.

N.B.—The Audience are requested to refrain from any kind of applause during the Performance of the Requiem.

... PROGRAMME ...

FANTASIA and FUGUE in G minor—Organ Bach
E. POWER BIGGS

“Messa da Requiem” = = Verdi
(In Latin)

REQUIEM and KYRIE	{ Soprano, Mezzo-soprano, Tenor, Bass, and Chorus
DIES IRÆ	Solo and Chorus
1. Dies Iræ	Chorus
2. Tuba Mirum	Chorus
3. Liber Scriptus	Chorus (Fugue)
4. Quid sum miser	{ Soprano, Mezzo-soprano, and Tenor
5. Rex Tremendæ	Quartet and Chorus
6. Recordare	Soprano and Mezzo-soprano
7. Ingemisco	Tenor solo
8. Confutatis	Bass solo
9. Lacrymosa	Quartet and Chorus
DOMINE JESU	{ Soprano, Mezzo-soprano, Tenor, and Bass
SANCTUS	Fugue for Two Choruses
AGNUS DEI	{ Soprano, Mezzo-soprano, and Chorus
LUX ÆTERNA	{ Mezzo-soprano, Tenor, and Bass
LIBERA ME	{ Soprano Solo, Chorus (Final Fugue)

SOLOISTS and QUARTET

JESSIE HEWSON (*Soprano*)

VALETTA IACOPI (*Mezzo-soprano*)
(Associated Board Exhibitioner)

WILFRED MILES (*Tenor*)
(Walter Stokes Scholar)

EDGAR ELMES (*Bass*)
(Seguin Scholar)

REQUIEM and KYRIE.

Requiem æternam dona eis, Domine: et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion, et tibi reddetur votum in
Jerusalem: exaudi orationem meam, ad te omnis caro veniet.
Requiem æternam dona eis, Domine: et lux perpetua luceat eis.
Kyrie eleison, Christe eleison, Kyrie eleison, Christe eleison,
Kyrie eleison.

DIES IRÆ.

1. Dies iræ, dies illa
Solvat sæclum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!
2. Tuba mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.
Mors stupebit et natura
Cum resurget creatura,
Judicanti responsura.
3. Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Judex ergo cum sedebit,
Quidquid latet apparebit,
Nil inultum remanebit.
4. Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?
5. Rex tremendæ majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.
6. Recordare Jesu pie,
Quod sum causa tuæ viæ,
Ne me perdas illa die.

Quærens me, sedisti lassus,
Redemisti crucem passus:
Tantus labor non sit cassus.
Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.

7. Ingemisco tamquam reus:
Culpa rubet vultus meus:
Supplicanti parce, Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mibi quoque spem dedisti.
Preces meæ non sunt dignæ,
Sed tu bonus fac benigne,
Ne perenni cremer igne.
Inter oves locum præsta,
Et ab hædis me sequestra,
Statuens in parte dextra.
8. Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.
9. Lacrymosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus.
Huic ergo, parce, Deus:
Pie Jesu Domine,
Dona eis requiem. Amen.

DOMINE, JESU.

Domine, Jesu Christe, Rex Gloriæ, libera animas omnium fidelium defunctorum de poenâ inferni, et de profundo lacu: libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum: sed signifer sanctus Michael repræsentet eas in lucem sanctam. Quam olim Abraham promisisti et semini ejus.
Hostias et preces tibi, Domine, laudis offerimus: tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam. Quam olim Abraham promisisti et semini ejus.

SANCTUS.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt cœli et terra gloria tua,
Hosanna in excelsis.
Benedictus qui venit in nomine Domini,
Hosanna in excelsis.

AGNUS DEI.

Agnus Dei, qui tollis peccata mundi, dona eis requiem; dona eis requiem sempiternam.

LUX ÆTERNA.

Lux æterna luceat eis, Domine, cum Sanctis tuis in æternum, quia pius es.
Requiem æternam dona eis, Domine: et lux perpetua luceat eis. Cum Sanctis tuis in æternum, quia pius es.

LIBERA ME.

Libera me, Domine, de morte æterna, in die illa tremenda: quando cœli movendi sunt et terra. Dum veneris judicare sæculum per ignem.
Tremens factus sum ego et timeo, dum discussio venerit atque ventura ira. Quando cœli movendi sunt et terra. Dies illa, dies iræ, calamitatis et miseriæ, dies magna et amara valde. Dum veneris judicare sæculum per ignem. Requiem æternam dona eis, Domine, et lux perpetua luceat eis.
Libera me, Domine, de morte æterna, in die illa tremenda: quando cœli movendi sunt et terra. Dum veneris judicare sæculum per ignem.
Libera me.

Words printed by kind permission of Messrs. G. Ricordi & Co.

THE ORCHESTRA

First Violins.

GRILLER, SIDNEY
ALLEN, JOAN
BACH, JOHN S.
BRAMWELL, NORAH
DUNN, F. VIVIAN
DYER, PERCY J.
FORBES, WATSON
GIPPS, ERNEST B.
GOROWSKI, JOHN S.
GRINKE, FREDERICK O.
HAYNES, ESMÉ
JAMES, CLAUDIA
KEILLER, PEARL
KING, HILDA
LOBAN, MAURICE
MACGIBBON, MARGOT
MOONSHINE, BERNARD E.
MOORE, WINIFRED
NICOL, JOYCE
O'HERLEY, HENRIETTE
PARKE-SMITH, GEOFFREY
PAULIN, SYLVIA
RADMALL, MARGARET
RALPH, RICHARD
RYERSON, ADNA
TOWNSHEND, JACQUELINE

Second Violins.

O'BRIEN, ARTHUR J.
ALLEN, CHRISTINE
BUTCHER, KATE
COTTRELL, JOSEPHINE
CRAWSHAW, MARGERY
DUFF, KATHLEEN
FERGUSON, EILEEN
GRAINGER, EILEEN
HIGGS, JOYE
HUDSON, MURIEL
JOCHELMAN, SONIA
MALLENDER, DOROTHY
MANLY, EUGENIE
MORRIS, WILLIAM J.
NASH, NORAH
PHILLIPS, VIOLET
REES, EDNA
SCHMEISING, WILHELMINA
SCOTT, GEORGE
SHARPE, KATHERINE B.
SIMPSON, LISA
STABLEFORTH, EILEEN
TAYLOR, DAVID
TURNER, LAURA
WRIGHT, FRANCES
WRIGHT, JAMES

Violas.

LOCKYER, JAMES T.
AMOR, FREDERICK R.
BOLTON, BETTY
BURTON, PHILIP
EDWARDS, GWYNNE
LUCAS, PATIENCE
NYE, ENID
TAYLOR, WALTER A.
TICEHURST, JOHN V.
WOLFE, ANNE
WOOLLS, MARGARET M. A.
WYAND, H. B.

'Cellos.

CRABBE, C. A.
BENSON, GWENDOLENE
BRADING, KATHLEEN
CAMERON, DOUGLAS
CURRY, MARGARET R.
DRING, ERICA
EVANS, WINIFRED B.
GRIFFITHS, DORIS
HAMPTON, COLIN
JOHNSTON, BARBARA
LLOYD, MEGAN
PIRIE, RUTH
RICKELMAN, BORIS
RIGNOLD, CATHERINE
SZEMINANYI, RUDI
THOMAS, DAVID F.
WILLMOTT, EILEEN
WILSON, MARGARET C.

Double-Basses.

WINTERBOTTOM, CHARLES
CARRODUS, ERNEST A.
GRAY, CHARLES H.
HULBERT, JOAN
LOTTER, A.
POWELL, F. G.
RICHARDS, G. S.
SILVESTER, J. H.
STERLING, SAMUEL
SUCH, W. A.

Flutes.

STAINER, CHARLES
RAYNES, ROBERT
BALDWIN, KATHLEEN
CLARK, KATHLEEN E.
SHACKLETON, EUSTYN
SMITH, WILFRED G.
WILLOUGHBY, GEORGE

Piccolo.

WILLOUGHBY, GEORGE

Oboes.

GOOSSENS, LÉON J.
GASKELL, HELEN
THOMSON, ELIZABETH N.

Clarinets.

DRAPER, HAYDN P.
HUGHES, J. D.

Bassoons.

NEWTON, RICHARD
HOLBROOK, GWYDION
VINTER, GILBERT
BAKER, L. REID

Horns.

BRAIN, AUBREY H.
CURSUE, ALFRED J.
HYDE, ALAN D.
SMITH, GEORGE W.
ALEXANDRA, JOHN G.

Trumpets.

SOLOMON, JOHN
PRITCHARD, ERIC
ARMITAGE, F.
CHAMBERS, H.
DYSON, ROWLAND
FENWICK, G.
GODARD, H.
SKINNER, G. H.

Trombones.

STAMP, JESSE
GARVIN, A. T.
EVANS, ROBERT

Tuba.

LANE, H.

Timpani.

BENDER, CHARLES
ERNST, OTTO

Bass-Drum, Side-Drum Cymbals, &c.

MIDDLEMISS, HUGH P.

Librarian.

RENAUT, WILLIAM E.



Royal Academy of Music.

THE FOLLOWING LECTURES, CONCERTS, &c.,

WILL BE GIVEN DURING THE

"REVIEW" WEEK from the 3rd to 8th DEC., 1928.

Tickets for the above Lectures are enclosed.

Students *must* attend those Lectures for which their tickets are stamped in *red*, unless they have special permission from the Principal to be absent.

The tickets at each lecture will be collected by the attendants, and should have written upon them the name of the student who uses them.

MONDAY, DECEMBER 3rd.

- 10 a.m. LECTURE by AMBROSE COVIELLO, F.R.A.M., on "Co-ordination in Pianoforte Playing."
12 noon. LECTURE by SIR CHARLES GRANT ROBERTSON, K.C.V.O., LL.D. (Vice-Chancellor of Birmingham University), on "Geography for Everyday People."
3 p.m. CHAMBER CONCERT.

TUESDAY, DECEMBER 4th.

- 10 a.m. LECTURE by CHARLES WOODHOUSE, on "Violin—The Teacher and Pupil."
12 noon. LECTURE by WALTER de la MARE, on "Craftsmanship in Verse."
2 p.m. ORCHESTRAL REHEARSAL.

WEDNESDAY, DECEMBER 5th.

- 10 a.m. LECTURE by MARCUS THOMSON, F.R.A.M., on "Schubert and the Birth of the Art Song."
12 noon. LECTURE by E. J. D. RADCLYFFE, M.A., on "The Realisation of Powers."
5.30 p.m. DRAMATIC PERFORMANCES, under the direction of A. ACTON-BOND, Hon. R.A.M. "Gemma" (Nevin Halys) and "Sleeping Beauty" (Thomas E. Ellis).

THURSDAY, DECEMBER 6th.

- 10 a.m. LECTURE by KENNETH BARNES, M.A. (Administrator, Royal Academy of Dramatic Art), on "The Composer and the Dramatist."
12 noon. LECTURE by ARTHUR BLISS, on "Some Aspects of Music."
5.30 p.m. DRAMATIC PERFORMANCES, under the direction of A. ACTON-BOND, Hon. R.A.M. "Gemma" (Nevin Halys) and "Sleeping Beauty" (Thomas E. Ellis).

FRIDAY, DECEMBER 7th.

- 10 a.m. LECTURE by B. WALTON O'DONNELL, M.V.O., F.R.A.M., on "Musical Interpretation in Orchestral Playing."
12 noon. LECTURE by ALEXANDER WOOD, M.A., D.Sc. (Fellow of Emmanuel College, Cambridge), on "The Analysis of Musical Sounds."
2 p.m. ORCHESTRAL REHEARSAL.

SATURDAY, DECEMBER 8th.

- 10 a.m. LECTURE by THE PRINCIPAL, on "Some Aspects of Musical Rhythm."
12 noon. VIOLA and PIANOFORTE RECITAL by LIONEL TERTIS, F.R.A.M. (*Viola*), and YORK BOWEN, F.R.A.M. (*Pianoforte*).
3 p.m. FORTNIGHTLY CONCERT.
8 p.m. STUDENTS' DANCE.—Reception by Mrs. JOHN B. McEWEN.